

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

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October 11, 1947

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION
 INTO THE MOTION PICTURE
 INDUSTRY

It will be noted that frequently in the attached memorandum references are made to "most reliable but very delicate sources" or to "most confidential and most delicate sources." In each instance these references refer to the obtaining of information [REDACTED] by Special Agents of the specific office involved, which office is usually the Los Angeles Office of the Bureau.

Respectfully,

DL
 D. M. Ladd

Attachment

JPC:EW

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
 TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

-251X1

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

October 2, 1947

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October 2, 1947

SUMMARY ON COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of
Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea--World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

"The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

"On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry."

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

"But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

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properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Luenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the foregoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Luenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunistische Partei Deutschland." Confidential Informant, Harvey Gilbert Wolf, a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Luenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Luenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Luenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

"Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

"The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

"The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

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sport organizations, cultural organizations, etc.). It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and remove from their posts the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [redacted] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposés of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant [redacted], being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

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sympathizers, some of whom were notoriously known, but have protected them whenever their names or reputations have been exposed to public notices:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

██████████ analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant ██████████ of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant ██████████ also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhart Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant ██████████ provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to Wolf, and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

"We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

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With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine), The United Progressive News is a defunct weekly paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

"And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[REDACTED]
[REDACTED] who has in his possession considerable information collected by [REDACTED] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [REDACTED] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present an [REDACTED] Company, related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

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Former Confidential Informant [REDACTED] of the Los Angeles Office, who is a retired Los Angeles police officer and former [REDACTED] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [REDACTED] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [REDACTED] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [REDACTED] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

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[REDACTED]

[REDACTED] and [REDACTED] of the Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment [REDACTED] in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [REDACTED] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [REDACTED] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

"Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

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The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [redacted] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [redacted] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [redacted] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[redacted] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[redacted] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [redacted] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. [redacted] related that Lawson had the Party send him authors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] It should be noted in this connection that at the present time Hanna Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts through the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Garnett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party's penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [redacted] who has heretofore been identified as [redacted]

[redacted] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson
Waldo Salt
Margaret Bennett Wills
Louis Harris

Elizabeth Leach, also known as
Elizabeth Benson and Elizabeth Glenn
Mischa Altman
M. W. (Bill) Pomerance

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office [redacted] that she was Organizer for the Northwest Section, receiving a salary of \$125 per month. According to the [redacted] on John Howard Lawson, she received this salary from Lawson, Communist screen writer. This information was verified by Informant [redacted] of the [redacted] Los Angeles.

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employee guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. [redacted]

it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained through [redacted] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [redacted]

approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt

George Pepper
Norval Crutcher
Mischa Altman
Rex Ingram
Sam Moore
Margaret Bennett
Ed Smith

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All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associates of Communist Party functionaries in the Los Angeles area.

[REDACTED]
December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [REDACTED] who is a paid informant of the Los Angeles Office and [REDACTED] related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [REDACTED] who is of the Communist Party. [REDACTED] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Sid Share
Paul Perlin
Waldo Salt

Informants [REDACTED] and [REDACTED] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [REDACTED] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [REDACTED] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [REDACTED] of the Los Angeles Office who holds the position [REDACTED] of the Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [REDACTED] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [REDACTED] the new officers of the consolidated Sub-Section are as follows:

Paul Perlin
Dorothy Forrest
Dorothy Rivers
Halmer Bergman
Jack Flyer
Jack Sniffen
Norm Light

Organizer
Organizational Secretary
Membership Director
Educational Director
Literature Director
Press Director
Financial Director

According to these sources, as well as a most reliable and vary delicate source [redacted] surveillances, John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained [redacted]

[redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

B. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 520 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles said In-

[redacted] the Communist Party in Hollywood, stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV", an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World", West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V", an "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII", the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21-August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [REDACTED]. In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

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	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>	<u>VI</u>	<u>VII</u>	<u>VIII</u>
	<u>8/31/44</u>	<u>1/8/45</u>	<u>1/16/45</u>	<u>2/26/45</u>	<u>11/19/45</u>	<u>5/25/47</u>	<u>Occupation</u>	<u>Verifi- cation of Occupation, 7/21- 8/6/47</u>
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Picture Photographer	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Mischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician, AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary- Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, Leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Tech- nician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Elaine, George						X	Technicolor Studios	X
Elair, Mary						X	Actress	
Elake, Barbara						X		
Elake, Melissa						X		
Elake, William						X	Film tech- nician	X
Elanchard, Robert	X		X				Screen Cartoonist	
Elanco, Leo						X	Technicolor	X
Elankfort, Henry	X	X	X	X	X	X	Writer	X
Elankfort, Michael							Writer	
Elobana, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Elock, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer- Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borots, Allen	X	X	X	X			Writer- Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7-1-46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7-2-45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bromberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer- Writer	X
Bunin, Lew						X	Producer	12-16-43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Caruso, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor- Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Mamuel					X		Musician	X
Goodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(See Page of Summary Memorandum)						Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Davis, Sid						X	Actor	X
Decker, Bunnie						X		
Dessan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Michael J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marlon						X		
Dimondstein, Korton						X		
Dimsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drdlik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Edgley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March							Actress	X
(C.I. [REDACTED] 1947)								
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Rayne						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Englander, Margaret	X	X	X	X	X	X	Writer	8-6-45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Faragoh, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was. Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Friedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Blair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John		(C. I- [REDACTED] 1947)					Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Screen Actors Guild	VIII Verification
Garrett, Betty						X		X
Gersh, Phillip						X	Motion picture Agent	X
Gibson, Julie	X	X	X	X	X		Actress	X
Gilbert, Ed						X	Designer	X
Gilbert, Frances						X		
Gilbert, Jody	X	X	X	X	X		Actress	X
Glass, Ned	X	X	X	X			Actor	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Musician	
Goldblatt, Harriet	X		X	X			Musician	X
Golab, Nathan						X	Painter	6-6-48
Goodwin, Finley						X		
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, com- poser, producer, lyricist	X
Gorney, Sandra	X	X	X	X	X		Writer	X
Gottlieb, Endice Shapiro						X	Musician	X
Gough, Lloyd (L.A. Inft. [REDACTED] July, 1947)						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granata, Edward P.						X		
Grant, David	(Pd. Inft. [REDACTED])						Los Angeles, 1945)	
Grant, Morton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Greene, Sidney						X	Musician	X
Greenhalgh, Ernest M.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grumes, Albert (Former Pd. Inft., LA Reliable)							Wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Hammer, Alvin	X	X	X	X	X		Actor	X
Hammer, Bea	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Norris						X		
Hallgren, George						X	Executive of Movie Credit Union	X
Hallgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert M.						X		
Hontrose, D. C.						X		
Hood, Edward P.						X	Painter	5-10-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, Serge		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Huble, Claudia	X		X				Screen cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Ramiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director- Writer-actor	X
Irwin, Leslie						X		
Jackson, John			X	X				
James, Don	X		X		X		Writer	X
James, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvia						X		
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						X		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Kast, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Keran, Chuck						X		
Kerwin, Jeanne		X	X	X		X	Actress	
Killian, Victor	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasnow, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W., Jr.	X	X	X	X	X		Writer	X
Larkin, Kathrine						X		
Laway, Phylliss						X		
Lawson, John Howard	X	X	X	X	X		Writer	X
Lawrence, Marc	X	X	X	X	X		Actor	X
Lee, Canada	X						Actor	X
Lee, Sandra						X	Film technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehrman, Eugene B.						X	Am. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lenzen, Miriam						X		
Lessner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Lewis, Harvey						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Maltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic (Confidential Informant [REDACTED] 1947)							Actor	X
Marchionni, Charles						X	Lab Techni- cian	X
Marlow, Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Mesuir, Phyllis						X	Secretary	X
McHigh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth ([REDACTED] 1947)							Writer	X

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
McNeil, Allan D.						X	Story Analyst	X
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	x
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Millholland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [REDACTED] 1946)							
Morley, Hank (Henry)						X	Actor and film technician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer- Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornits, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist	11-19-45
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					x		Writer	X
Pomerance, William			X				Former Union Official, SWG	
Powell, Homer						X		
Prager, Stanley	X	X	X	X	X		Actor	X
Pratt, Carolyn						x		
Preston, Lou						X	Painter	X
Privel, Lucien	X	X	X	X	X		Actor	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D.	X		X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul (1947)							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer-Musician	8-2-47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Robinson, Edward G. (C. I. [REDACTED] 1947)							Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary-- Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						X	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selig, Leonard	X	X	X				Musician	X
Sellers, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification Union official	VIII
Salvin, Min	X		X					
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Smiffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47 X	VII Occupation	VIII Verification
Solomon, Jack								
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K.	(Membership in Communist Party-1938; See Summary memorandum Page)						Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John	(C.I. [REDACTED] 1947)						Hollywood Section Organizer of C.P.	X
Steele, Dorothy						X	Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elisabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Jeanne						X	Ass't. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Urie, Michael	X	X	X	X	X		Writer	X
Valz (or Vols), Roddie						X		
Vandermeulen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	X	X	X	X			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			X	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Techni- cian, AFL	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest		X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Adress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-Front official	
Wilner, George						X	Writer's Agent	X
Wilner, Tiba Garlin						X	Writer	
Wilson, Alice						X		
Winchell, Prentiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyne	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

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F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	3
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists, laborers, office employees, artists, etc.)	62


It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the Leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-43 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1938"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang" 43



Bridges, Lloyd:

"The Lone Wolf Takes a Chance"
"The Royal Mounted Patrol"
"Sun of Davy Crockett"
"Sing for your Supper"
"Shut My Big Mouth"
"Blondie Goes to College"
"I Was a Prisoner on Devil's Island"
"Canal Zone"
"Our Wife"
"Two Latins from Manhattan"
"Here Comes Mr. Jordan"
"Three Girls About Town"
"You Belong to Me"
"Harmon of Michigan"
"Cadets on Parade"
"Harvard, Here I Come"
"Hello Annapolis"
"Alias Boston Blackie"
"Tramp, Tramp, Tramp"
"Meet the Stewarts"
"Sweetheart of the Fleet"
"Flight Lieutenant"
"Atlantic Convoy"
"Riders of the Northland"
"The Spirit of Stanford"
"A Man's World"
"The Daring Young Man"
"Sahara"
"The Heat's On"
"She's a Soldier Too"
"Master Race"
"Saddle Leather Law"
"Strange Confession"
"A Walk in the Sun"
"Miss Susie Slagle's"

Carnovsky, Morris:

"The Life of Emile Zola"
"Tovarich"
"Address Unknown"
"Rhapsody in Blue"
"Edge of Darkness"
"Our Vines Have Tender Grapes"
"Cornered"
"Miss Susie Slagle's"

DaSilva, Howard

"Abe Lincoln in Illinois"
"The Sea Wolf"
"Nine Lives Are Not Enough"
"I'm Still Alive"
"The Big Shot"
"The Omaha Trail"
"Tonight We Raid Calais"
"The Lost Weekend"
"Duffy's Tavern"

Garfield, John:

"Four Daughters"
"They Made Me a Criminal"
"Juarez"
"Dust Be My Destiny"
"Saturday's Children"
"The Sea Wolf"
"Tortilla Flat"
"Air Force"
"Between Two Worlds"
"Destination Tokyo"
"Thank Your Lucky Stars"
"Hollywood Canteen"
"Nobody Lives Forever"
"Humoresque"

Hammer, Alvin:

"Greenwich Village"
"A Walk in the Sun"
"Doll Face"
"The Fabulous Suzanne"

Lawrence, Marc:

"White Woman"
"Little Big Shot"
"Dr. Socrates..."
"Road Gang"
"San Quentin"
"I Am the Law"
"While New York Sleeps"
"Johnny Apollo"
"Brigham Young"
"The Great Profile"
"Shepherd of the Hills"
"Lady Scarface"
"Public Enemies"
"This Gun for Hire"

Lawrence, Marc
(cont'd.)

"Yokel Boy"
"Call of the Canyon"
"Neath Brooklyn Bridge"
"Hit the Ice"
"Calaboose"
"Rainbow Island"
"Dillinger"
"Flame of Barbary Coast"
"Club Havana"
"Don't Fence Me In"
"The Virginian"
"Life with Blondie"

March, Frederic:

"The Dummy"
"Jealousy"
"Part's Bound"
"Sarah and Son"
"The Royal Family of Broadway"
"Dr. Jelly and Dr. Hyde"
"Sign of the Cross"
"Smiling Through"
"Design for Living"
"Death Takes a Holiday"
"The Affairs of Celestine"
"The Barretts of Wimpole Street"
"Les Miserables"
"The Dark Angel"
"Anna Karenina"
"Mary of Scotland"
"Anthony Adverse"
"Trade Winds"
"Susan and God"
"Best Years of Our Lives"
"The Adventures of Mark Twain"
"Tomorrow the World"

Murphy, Maurice:

"Beau Geste"
"The Valiant"
"All Quiet on the Western Front"
"Private Worlds"
"The Crusades"
"Curly Top"
"The Prisoner of Shark Island"
"Gentle Julia"

Murphy, Maurice
(cont'd.)

"Romeo and Juliet"
"The Road Back"
"Tovarich"
"Forged Passport"
"Career"
"Abe Lincoln in Illinois"
"Wolf of New York"
"To Be or Not To Be"
"Smith of Minnesota"

Parks, Larry:

"Mystery Ship"
"Blondie Goes to College"
"Canal Zone"
"Harvard, Here I Come"
"Harmon of Michigan"
"Three Girls about Town"
"You Belong to Me"
"Sing for your Supper"
"Flight Lieutenant"
"Submarine Raider"
"Atlantic Convoy"
"Honolulu Lu"
"Hello Annapolis"
"You Were Never Lovelier"
"The Boogie Man Will Get You"
"A Man's World"
"Power of the Press"
"Calling All Stars"
"The Deerslayer"
"The Racket Man"
"Black Parachute"
"Sergeant Mike"
"She's a Sweetheart"
"Counter-Attack"
"The Jolson Story"

Prager, Stanley:

"Behind Green Lights"
"Doll Face"
"Gentleman Joe Palooka"
"Do You Love Me?"

Robinson, Edward G:

"The Bright Shawl"
"The Hole in the Wall"
"The Widow from Chicago"
"Little Caesar"
"The Idol"

Robinson, E.G.
(cont'd.)

"Five Star Final"
"Smart Money"
"The Hatchet Man"
"Two Seconds"
"Silver Dollar"
"Tiger Shark"
"The Little Giant"
"I Loved A Woman"
"Dark Hazard"
"The Man with Two Faces"
"The Whole Town's Talking"
"Barbary Coast"
"Bullets or Ballots"
"Thunder in the City"
"Kid Galahad"
"The Last Gangster"
"A Slight Case of Murder"
"The Amazing Dr. Clitterhouse"
"I Am the Law"
"Confessions of a Nazi Spy"
"Blackmail"
"Dr. Ehrlich's Magic Bullet"
"Brother Orchid"
"A Dispatch from Reuter's"
"The Sea Wolf"
"Manpower"
"Unholy Partners"
"Flesh and Fantasy"
"Destroyer"
"Tampico"
"Double Indemnity"
"Mr. Winkle Goes to War"
"The Woman in the Window"
"Our Vines Have Tender Grapes"
"Scarlet Street"

Van Eyck, Peter:

"The Moon is Down"
"Five Graves to Cairo"
"The Impostor"
"Address Unknown"

Actresses

Collins, Linda, aka Mrs. Richard Col- lins, Stage name Dorothy Comingore:	"Citizen Kane" "Blondie Steps Out" "The Hairy Ape"
Gibson, Julie:	"The Feminine Touch" "Here We Go Again" "Let's Face It" "Ringside" "The Contender" "Hail the Conquering Hero" "Freddie Steps Out"
McHugh, Kitty:	"Hot Tip" "Women Are Trouble" "On Again--Off Again" "Blonde Trouble" "My Old Kentucky Home" "Broadway Serenade" "Grapes of Wrath" "Secret Evidence" "The Magnificent Dope"
Revere, Anne:	"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" "Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Miss Pilgrim"

Sondergaard, Gale
aka Mrs. Herbert
Biberman:

"Anthony Adverse"
"Maid of Salem"
"Seventh Heaven"
"The Life of Emile Zola"
"Isle of Forgotten Sins"
"The Strange Death of Adolph Hitler"
"The Climax"
"The Invisible Man's Revenge"
"Gypsy Wildcat"
"Christmas Holiday"
"Enter Arsene Lupin"
"Anna and the King of Siam"

Tree, Dorothy:

"Life Begins"
"East of Fifth Avenue"
"The Woman in Red"
"Four Hours to Kill"
"A Night at the Ritz"
"The Great Garrick"
"Having a Wonderful Time"
"Trade Winds"
"Confessions of a Nazi Spy"
"City in Darkness"
"Abe Lincoln in Illinois"
"Little Orvie"
"Sky Murder"
"Singapore Woman"
"Salute to Courage"
"Hitler, Dead or Alive"
"Edge of Darkness"

Producers

Buchman, Sidney:

"The Talk of the Town"
"A Song to Remember"
"Over 21"

Harris, Louis: "Mardi Gras"
 "Caribbean Romance"
 "Lucky Cowboy"

Moss, Jack: "The Shepherd of the Hills"
 "Journey Into Fear"
 "Mr. Winkle Goes to War"
 "Snafu"

Scott, Adrian: "Keeping Company"
 "Parson of Panamint"
 "We Go Fast"
 "Mr. Lucky"
 "Farewell My Lovely"
 "My Pal, Wolf"
 "Miss Susie Slagle's"
 "Cornered"

Directors

Biberman, Herbert J: "One Way Ticket"
 "Meet Nero Wolfe"
 "King of Chinatown"
 "Road to Yesterday"
 "The Master Race"
 "Together Again"

Dassin, Jules: "Reunion in France"
 "Young Ideas"
 "A Letter for Evie"

Dmytryk, Edward: "Murder, My Sweet"
 "The Invisible Army"
 "Back to Bataan"
 "Cornered"

Fuller, Lester: "You Can't Ration Love"

Writers

Barzman, Ben: "True to Life"
 "Meet the People"
 "You're a Lucky Fellow, Mr. Smith"
 "Never Say Goodbye"

Bessie, Alvah:

"Dwell in the Wilderness"
"Men in Battle"
"Bread and a Stone"
"Northern Pursuit"
"Hotel Berlin"
"The Very Thought of You"
"Objective"
"Burma"

Blankfort, Henry:

"Keep the People"
"Youth on Parole"
"Double Exposure"
"I Killed That Man"
"I Escaped from the Gestapo"
"Tales of Manhattan"
"She's for Me"
"Harrigan's Kid"
"Reckless Age"
"Singing Sheriff"
"Night Club Girl"
"I'll Tell the World"
"Swing Out, Sister"
"Easy to Look At"
"Crimson Canary"

Buchman, Harold:

"Our Daily Bread"
"Don't Gamble with Love"
"Blackmailer"
"Shakedown"
"Trapped by Television"
"The Case of the Missing Man"
"Come Closer, Folks"
"Shall We Dance"
"The Devil is Driving"
"It Can't Last Forever"
"Counsel for Crime"
"Forgotten Woman"
"On Their Own"
"Double Alibi"
"Manhattan Heartbeat"
"Jennie"
"Dixie Dugan"
"Paris After Dark"
"Take It or Leave It"
"Doll Face"

Butler, Hugo

"Big City"
"Society Lawyer"
"Wyoming"
"Edison the Boy"
"Omaha Trail"
"Edison the Man"
"Christmas Carol"
"Huckleberry Finn"
"Lassie Come Home"
"The Southerner"
"Miss Susie Slagle's"

Cole, Lester:

"Love Technique"
"If I Had a Million"
"Sleepers East"
"The Affairs of Cappy Ricks"
"The Crime of Dr. Hallet"
"The Invisible Man Returns"
"The House of Seven Gables"
"Pacific Blackout"
"Footsteps in the Dark"
"Night Plane for Chanking"
"None Shall Escape"
"Hostages"
"Objective Burma"
"Men in Her Diary"
"Blood on the Sun"

Collins, Richard Joy: "Private Miss Jones"
"Thousands Cheer"
"Song of Russia"

Endore, Guy:

"Lady from Louisiana"
"Song of Russia"
"Story of G. I. Joe"

Gorney, Jay:

"The More the Merrier"
"The Heat's On"
"Meet the People"
"Hey Rookie"
"The Gay Senorita"

Kahn, Gordon:	"Gentleman's Fate" "The People's Enemy" "S.O.S. Tidal Wave" "Wolf of New York" "A Yank on the Burma Road" "Northwest Rangers" "The Cowboy and the Senorita" "Song of Nevada" "Two O'Clock Courage" "Her Kind of Man"
Lardner, Ring W. Jr.	"Meet Dr. Christian" "The Courageous Dr. Christian" "Arkansas Judge" "Woman of the Year" "The Cross of Lorraine" "Tomorrow the World"
Lawson, John Howard:	"Dynamite" "The Sea Bat" "Party Wire" "Blockade" "Algiers" "They Shall Have Music" "Four Sons" "Earthbound" "Sahara" "Counter-Attack"
Maltz, Albert:	"Moscow Strikes Back" "This Gun for Hire" "The Man in Half Moon Street" "Destination Tokyo" "Pride of the Marines"
Marlow, Brian:	"Bad Girl" "Hello Sister" "The Road to Reno" "Unmarried" "Beware Spooks" "Manhattan Heartbeat"
Rapf, Maurice H.:	"Divorce in the Family" "We Went to College" "They Gave Him a Gun"

Rapf, Maurice H. (cont'd.)	"Bad Man of Brimstone" "Sharpshooters" "Winter Carnival" "North of Shanghai" "Dancing on a Dime" "Jennie" "Call of the Canyon"
Rossen, Robert:	"Roaring Twenties" "Out of the Fog" "A Child is Born" "Dust Be My Destiny" "Sea Wolf" "Blues in the Night" "Edge of Darkness" "A Walk in the Sun"
Saul, Oscar:	"Once Upon a Time" "Strange Affair"
Sklar, George:	"Afraid to Talk" "First Comes Courage" "City Without Men"
Trumbo, Dalton:	"Road Gang" "The Remarkable Andrew" "A Guy Named Joe" "Thirty Seconds Over Tokyo" "Tender Comrade" "Jealousy" "Our Vines Have Tender Grapes"

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from October, 1933, until September, 1935, and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that V. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra F. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 19, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

[redacted] of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Elstein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities.

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of Mr. Jeff Kibre as the individual chosen by the Communist organization to carry out its designs.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to Brewer, were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to Brewer, the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1938, in Hollywood, entitled "Report on Hollywood.... Review of Plan and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 13th Street, New York City, dated February 9, 1938. Reed is identified in the report by J. W. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write except on business". Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood". Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal by you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1938. Buzzell identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.....Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[REDACTED] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local #683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [REDACTED] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [REDACTED] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [REDACTED] related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [REDACTED] related

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

<u>Local</u>	<u>Parent Organization</u>
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [REDACTED] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [REDACTED] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1945, by the Conference of Studio Unions. Informant [REDACTED] as well as [REDACTED] who was in charge of the [REDACTED] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[REDACTED] related that some 1139 defendants were arrested in connection with this strike.

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According to the records of the [REDACTED] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[REDACTED] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from \$30 to \$200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to \$25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from \$10 to \$75, however some fines were as high as \$150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of \$25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

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an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was \$300 and the maximum fine was \$300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [REDACTED] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strikes.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on \$5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

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at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. [REDACTED] Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [REDACTED] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

Through [REDACTED] a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [REDACTED] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [REDACTED] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909 1/2 South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [REDACTED] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined \$10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[REDACTED] California, furnished the Los Angeles Office on June 8, 1941, with a 1938 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

From [REDACTED]

In Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present Time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

- "1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.
- "2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.
- "3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.
- "4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.
- "5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SEA headquarters, 245 South Western Avenue, March 7, 1940.

- "6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.
- "7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.
- "8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.
- "9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.
- "10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.
- "11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.
- "12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.
- "13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back pages: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [REDACTED] Los Angeles, advised the Los Angeles Office by telephone that Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [REDACTED] Andrew as a "right-hand man of Herbert Sorrell". He stated [REDACTED] was a loyal American citizen who was not a member of the Communist Party. [REDACTED] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [REDACTED] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell". [REDACTED] related that, although Lawless has "played along with the Communists", he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 33.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [REDACTED] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

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took from [redacted] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [redacted] in 1944 he was working as technical editor of the magazine "Flashes". He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [redacted] desire that the magazine contain writings of a technical nature. [redacted] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

"Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party'. Those are my exact words to him."

Confidential Informant [redacted] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [redacted] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates".

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

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The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [REDACTED] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [REDACTED] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes", previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [REDACTED] a paid reliable informant of the Los Angeles Office, who has access [REDACTED] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

"(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Laki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Part, during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3750 Dyer Street, Los Angeles, California. According to Confidential Informant [REDACTED] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

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Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935 1/2 North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0630. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for \$43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees". The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions' strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for \$28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan, was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 18, 1948, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times, (a weekly "throw away" tabloid which according to informant [redacted] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. Those individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[redacted]
California, in June, 1945, [redacted] Screen Writers Guild. He stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend". He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted]

[redacted] as well as [redacted] of the Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer", the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informant [redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons". However, Communists belong to the Guild for "political reasons". Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] Beverly Hills, California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson
Sam Ornitz
Gordon Kahn
Fred Kinaldo
Dashiell Hammett
Donald Ogden Stewart

Lester Cole
Borris Ingster
John Bright
Dorothy Parker
Marian Spitzer
King Lardner, Jr.

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[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Party in the motion picture industry."

[redacted] of the International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party".

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] former National Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [redacted] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [redacted] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [redacted] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [redacted] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[redacted] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [redacted] related the Party used it in many ways including for the purpose of "pulling the leg of management". In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect". [redacted] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [redacted] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen writer", listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Emmet Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melvill Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ronald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapf	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Daview	Alice Penneman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

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Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 book number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 book was #46823.

Alvin Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Meyers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Meyers was a member of the Los Angeles County Communist Political Association and in 1945 held book #41819.

Lawrence Rapf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Rapf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

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Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [REDACTED] on December 11, 1946, ascertained that Ann Roth Morgan, 840 Westmont Drive, Los Angeles, and Ruth Rinkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications	
in 1946:	Harold J. Salemsen
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Morehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They include:

Herbert Clyde Lewis	Bernard Schoenfeld
Theodore Strause	Paul Trivers
Dalton Trumbo	Gordon Kahn
Isobel Lennart	Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influence group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.
2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.
3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [REDACTED] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [REDACTED] are as follows:

Emmet Lavery, Chairman
Robert Ardrey
Alvah Bessie
James M. Cain
Philip Dunne
Audrey Finn
Frances Goodrich
T. Hugh Herbert
Albert Maltz
Sam Moore
William Pomerance
Adele Rogers St. John
Arthur Schwartz

Ring Lardner, Jr., Vice President
Arthur Edmund Beloin
True Boardman
Morris E. Cohn
Joseph Fields
Everett Freeman
Albert Hackett
Boris Ingster
Mary McCall, Jr.
Arch Oboler
Allen Rivkin
Louise Rousseau

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Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [REDACTED]

[REDACTED] that Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

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**Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program**

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson
Marc Connelly
Sidney Buchman
Charles Brackett
John Houseman

Robert Rossen
Howard Estabrook
Howard Koch
Harry Tugend
Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [REDACTED] in 1944 as having been a member of the Communist Party. [REDACTED] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [REDACTED] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [REDACTED] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [REDACTED] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [REDACTED] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [REDACTED] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [REDACTED] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Reagan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus
Roman Bohnen
Joseph Bromberg
Howland Chamberlain
Howard DeSilva
Virginia Farmer
Julie Gibson
Lloyd Gough
Alvin Hammer
Victoria Horne
Mark Lawrence
Norman Lloyd
John (Sidins) Miller
Karen Morley
Larry Parks
Lucien Privel
Amelia Romano
Robin Short
Gale Sondergaard
Peter Virgo
Lynn Whitney

Helen Beverly
Lloyd Bridges
Morris Carnovsky
Lee Cobb
Mary Jo Ellis
June Foray
Jody Gilbert
Freddy Graff
Tom Holland
Victor Killian
Canada Lee
Ray Mayer
Patricia Miller
Ruth Nelson
Stanley Prager
Anne Revere
Shimen Ruskin
Art Smith
Dorothy Tree
Ernest Whitman
Buddy Yarus

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Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell
Ed M. Gilbert
Phyllis Lambertson
William Littlejohn

David Hilberman
Arthur Babbitt
George E. Bodle

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a \$25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] of the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.